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VALENTINER SEES GERMAN RENAISSANCE

**Expects the Expressionistic Movement
to Bring About a Rebirth of the
Human Soul—Talks of Its Leaders**

Germany, defeated in war, humiliated, impoverished, torn by revolution and counter-revolution, finds in art a refuge, and through art will justify her claims to real greatness. Turning to the inner beauties of life, to mysticism and symbolism, she will evolve, is already evolving, a new school of painting and sculpture which will lead the world in a return to the pursuit of abstract beauty rather than the seeking after material splendor or the depiction of the suavity, taste and elegance of life, or even of its apparent wonders or terrors.

This is the opinion of Dr. William R. Valentiner, formerly curator of decorative arts at the Metropolitan Museum, at present expert and advisor for the Institute of Arts in Detroit, and author of "Rembrandt Discoveries." He has just returned to New York from Berlin, where he now makes his permanent home, and he will visit Mr. Widener in Philadelphia, for whose collection he recently compiled a catalogue, and will then spend four weeks in Detroit advising as to the arrangement of the new acquisitions of the Institute.

He says that another Germany, a Germany with a different soul or with a soul reborn and aggrandized by horror and suffering, now lies north of the Rhine. He has resided there most of the time since the war, in which he played his part, and he has absorbed the meaning of the great changes that have taken place, and he brings with him names and facts about concrete achievements in the new movement to substantiate his theory of the modern Deutschland.

"The new art may be broadly called Expressionism, which is almost the opposite of Impressionism, and is little understood as yet outside of Germany," said Dr. Valentiner, the day after he returned on the *Mauretania*. "We have all heard of Expressionism, but many think it merely an extreme form of Impressionism. It is, on the contrary, a new system of expressing in the graphic and plastic arts the hidden and never entirely apparent beauties of life. In a way similar to that in which France was changed by defeat in the Napoleonic wars and in 1871, at which times her national soul found relief in the creation of works of beauty, Germany is now made over, and she is now developing a new art as Italy did in the Renaissance, and as Greece and Rome, with their portrayal of naturalistic beauties, produced art quite different from that of the ancient Egyptians.

"The Egyptian art was conventional and abstract, and in Greece and Rome the pendulum swung to the naturalistic, and when the Middle Ages ended, there came a new birth of the human soul, and idealistic beauty, in a greater sense than ever before, dominated the world's art. Now, after five hundred years, humanity's sufferings in Central Europe have resulted in another birth of conventionalism and abstraction, or mysticism.

"Already the new school has its leaders whose work has been recognized by several museums and art galleries, and their disciples are growing in number. The movement is somewhat similar to music in that its beauties are inspired by suffering and by dwelling on the wonders of the inner life—and you know how great is the music which Poland and Hungary have given us as a result of their national travails, and how great is the German music that was produced after the horrors of the Napoleonic wars.

"The museums of Berlin and Dresden, and numerous other public galleries, have bought the works of Emil Nolde, Karl Schmidt-Rottluff, Max Pechstein, Erich Heckel, Lyonel Feininger (of American birth, by the way), Otto Muller, Georg Kolbe, Scheibe and Scharff. What is their style like? Well, it may be said to resemble somewhat in coloring and simplification—to give you an idea—the work of Matisse and Picasso and that of Edvard Munch, the Norwegian, and there may be some lingering traces of Cubism. But it must be seen to be understood in its real significance, for it is truly a new art. The last three names I mentioned are those of sculptors, but a very striking fact is that Nolde, Schmidt-Rottluff and Heckel, the first three mentioned, are also sculptors.

"You will remember that the greatest artists of the Renaissance in its earlier period, prac-

(Continued on page 7)

The Mood of a Winter Morning



"SKUNGIMAUG—MORNING"

In the artist's exhibition at the Babcock Gallery, New York.

By RUSSELL CHENEY

NATIONAL ARTS CLUB WINS WAR TAX FIGHT

**Twenty Thousand Dollars to Be Re-
funded by Government After Four
Years' Effort May Go to Betterment**

After contending for four years that the war tax imposed upon the dues paid by members of the National Arts Club was unjust, the club has won a victory. The United States government has decided that the contention of the club was sound and that such taxes should not have been collected.

The decision also means the return to the club of approximately \$20,000, the sum paid under protest by the club. It has been suggested by some of the members that it would be an admirable thing if the entire membership of the club would agree to the conversion of this sum into a betterment fund which would permit of many improvements being made. If the refund was distributed among the nearly 2,000 members it would mean that only a few dollars would go to each one.

Independants' Salon in January

PARIS—The forthcoming Salon des Artistes Indépendants opens at the end of January.

ABBEY'S "LADY ANNE" FOR BUTLER MUSEUM

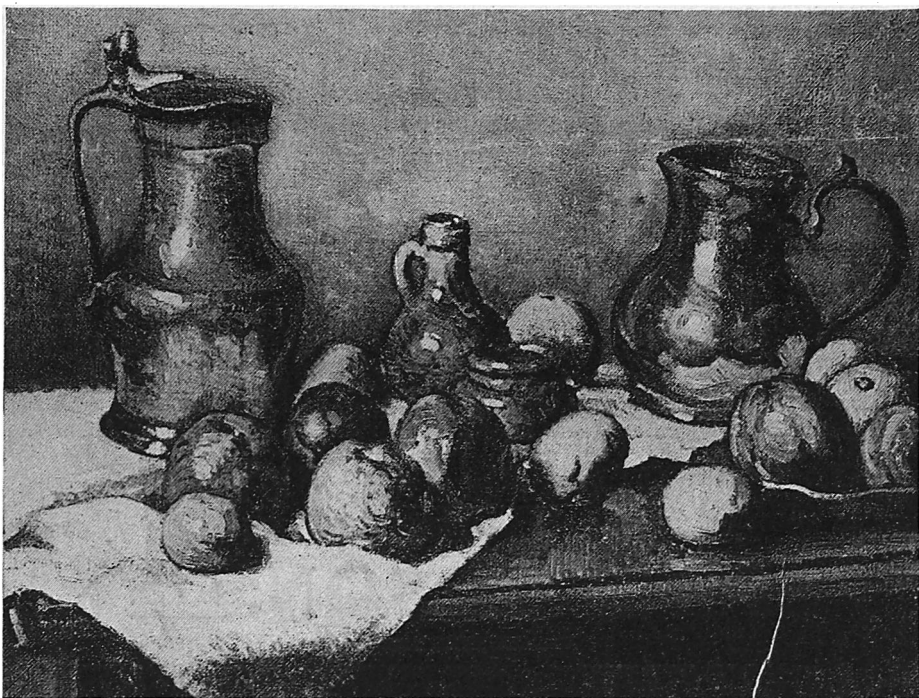
**Head of the Institute at Youngstown
Buys in England One of Finest Exam-
ples of the American Painter's Art**

YOUNGSTOWN, Ohio—A recent acquisition of the Butler Art Institute is the painting "The Lady Anne" by Edwin A. Abbey. It was secured by Mr. J. G. Butler after a long search during which he was assured that no Abbey painting was to be had in this country, all being owned by museums or individuals who would not part with them, but he discovered that "The Lady Anne" was procurable in England and at once purchased it. Outside of a few large galleries, Abbey's paintings are rare in America.

The painting is rich in color, the dress being an opulent red like those in the Abbey mural paintings of the "Search for the Holy Grail" in the Boston Public Library. Lady Anne evidently had beauty, grace and refinement, with a touch of the wistful and spiritual in her countenance. She is discovered gazing into a small mirror, set upon a graceful pedestal, whose lines repeat her delicacy of figure.

The Institute has also acquired a pen and ink drawing by Abbey called "Corinna's Going a Maying," and the Gari Melchers painting, "In My Garden."

A Van Rinkhuyzen Still Life



"CUIVRES ET FRUITS"

In the artist's exhibition at the Kingore Galleries, New York.

By HENRI-GEORGES VAN RINKHUYZEN

BRILLIANT WORK IN TAOS SOCIETY SHOW

**Striking Figure Subjects of the Indians,
with Many Fine, Colorful Landscapes
Mark the Annual at Young Galleries**

Nine of the ten artists participating in the exhibition of the Taos Society of Artists at the Howard Young Galleries are interested primarily in putting on canvas the characteristics of a definite locality, the result being that their paintings are distinctly informative of a place. The tenth in the group, B. J. O. Nordfeldt, is not at all local in his work, and while he may call a painting "Galisteo Street, Santa Fe," it is really an expression of form and color in a Post-Impressionistic spirit.

Walter Ufer strikes an unusual note in "By the Window," in which he brings together incongruous elements of civilization and savagery by giving a stolid Indian woman a background of a typically American room. Victor Higgins' "A New Mexico Calvary" presents bare brown hills, like overturned bowls, through which scattered figures wander, while at the summit of the highest hill three faint crosses are outlined against a luminous white sky.

An unusually fine Indian subject by E. Irving Couse is "The Rain-God Maker." Albert Groll has an Arizona landscape which shows a great expanse of sky, intensely blue with soft white clouds, suggesting an infinity of space. E. L. Blumenschein's "Ranchos Church" is strong in color and monumental in its simplicity. Birger Sandzen builds up mountain and cloud with broad, slashing strokes in his brilliant "In the Mountains." Other artists represented are J. Henry Sharp, Bert G. Williams and O. E. Berninghaus. The exhibition lasts until November 18.

Noted Painters Show Water Colors

The forty-six water colors exhibited at Mrs. Sterner's Gallery until November 18 are indicative of the possibilities for vigorous expressiveness which artists have been developing in this medium during the last few years. The style and animation which has followed the general simplification of method is found alike in John S. Sargent's "Palma" and Winslow Homer's "Bermuda." John Marin proves the sufficiency of bare essentials of form in his coast scene, and Owen Merton's pink-walled Bermuda houses are treated in a manner refreshing for its simplicity.

Charles Burchfield is represented by three subjects, of which his winter scene in a mining district has a rigorous power springing from its unadorned statement of form. He is seen in a more tender mood, but one no less direct, in his landscape, "Winter Sun."

Henry G. Keller's "Crows" suggests the Japanese in its fluency of line, and has in addition an Occidental feeling for form. Joseph Pennell's four New York harbor scenes are executed with the assurance of a draftsman who can reveal definite form with no more than a gesture. Color, as George Luks uses it in his "Landscape" and "The Junk Shop," has luminosity as well as depth. Albert Sterner's "Nude" exemplifies his facility in suggesting contour. Among others participating are Gifford Beal, Carl Sprinchorn, Samuel Halpert, William Zorach, A. Walkowitz, Maurice Sterne, George Hart and Gardner Hale.

Noble's Varied and Vital Work

John Noble has frequently exhibited in New York with other artists, but the present showing of his paintings at the Rehn Gallery is the first exhibition in this city devoted exclusively to his work. This group of his paintings discloses a variety of interests. He is sometimes subtle and tender, as in his "Nocturne," and "Nude;" he is vigorous and dynamic in his "Seaweed Gatherers." Sometimes he is interested in gaining the effect of luminosity, as in his "Provincetown," in which one looks down over the harbor at dusk to a pale yellow moon on the horizon, whose glow permeates almost imperceptibly the blue-green dusk. At the right is a red glow from a furnace, so that through the whole picture runs the quiet undercurrent of light through shadow.

In the "Brittany Landscape" form and not light is the absorbing theme. The houses in the dusk are presented in the simplest terms possible, the boats along the water's edge are blocked in without the slightest detail, and yet it is a picture singularly appealing to the imagination, striking a note of romance not unrelated to that of an Albert Ryder.

Noble at his most vigorous is evident in "The Wake of the Moon," in which he uses more intense color than in any of his other pictures. A red moon, a leaden sky, a blue sea veined with red, the dark mass of a boat—the words are hardly convincing but the picture is eminent-

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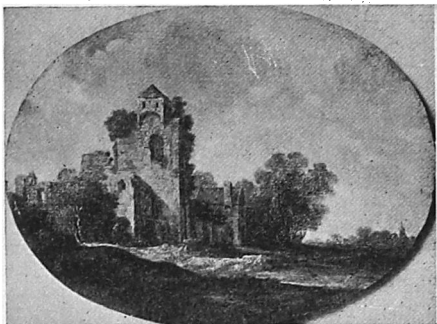
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ly so. Two pictures of white horses pulling a
boat from the water's edge reveal the artist in
his most direct mood, using broad flat masses
of color to explain form and movement in a
manner which makes these two of all the pic-
tures shown most characteristic of the artist.
The exhibition extends until November 25.

Negro Sculpture, French Paintings

A collection of negro sculpture and a group
of paintings by French artists are shown at the
Brummer Galleries until December 2. The
sculptures, which have recently been brought
over from Paris, are fourteen in number. Be-
cause of its influence on modern painters and
sculptors both, negro sculpture is exceptionally
interesting, even if one cannot find these gods
and fetiches beautiful. They are certainly
beautiful in the quality of their carving, in their
feeling for subtle gradations of form. Since
archaeologists are so uncertain as to where and
when these carvings were produced, they come
to us almost without a background and there-
fore have the advantage of being judged sim-
ply on their artistic qualities.

Of the paintings shown, the majority are by
Maurice Utrillo. His pictures of Paris streets
and churches have a sincere, even painstaking
air. André Derain's two women's heads are
older examples of his work. Marie Laurencin
has a self-portrait, vivid in spirit and subdued
in color. Amadeo Modigliani is represented
by drawings of nude figures. A sculptured
figure by Matisse, "Le Serf," is vigorously
modeled, suggesting Rodin or Meunier. Man-
uel Manolo's bas-relief, "Femme Assise," han-
dles its shallow planes with a remarkable effect
of depth and volume.

Weston's Persian and American Views

Harold F. Weston is showing in the Montross
Gallery through November twenty-five paint-
ings and sketches made during a three-years'
stay in the Adirondack Mountains and water
colors made in Persia while he was serving with
the British army as a volunteer worker among
the soldier and civilians in the years 1918-1919.
To judge by his Adirondack paintings, Mr.
Weston can be classed as a Modernist for he is
more concerned with the impression of a scene
and the mood created by it than any academic
viewpoint as to representation. His canvases
are small and he paints in a very personal way,
his palette being chiefly yellows, greens, pur-
ples and pinks.

Such a scene as the "Sunset from Ampersand
Mountain" is an admirably representative work
in its broad expanse of country, its unconven-
tionality of forms and its color scheme, which
takes in the four hues just mentioned. "The
Lumberman" will be remembered not so much
for the figure wielding a double-headed axe as
it will be for the crisp sun-shiny winter air
filling all its spaces. The "Self Portrait" is
a good likeness and a strong bit of painting
although its color scheme is anything but con-
ventional.

In his sketches, made in the Adirondacks
and Persia, Mr. Weston is decidedly academic,

both in drawing and color. "Where the Golden
Palace of Xerxes Crumbled" and the "Persian
Farmer with Spade" are characteristic illus-
trations of this artist's work before he wrought
out the new mode of expression as developed
in his Adirondack paintings.

Kingore Galleries' Opening Show

Twenty-eight paintings by H. G. Van Rink-
huyzen, the Dutch artist, form the opening ex-
hibition of the season at the Kingore Galleries,
this being the first time this painter's work
has been shown in the United States. Mr. Van
Rinkhuyzen's school is that of the Post-Im-
pressionists, some of his marines suggesting
that, like Whistler, he fell under the spell of
Manet. These are probably early works, for
Mr. Van Rinkhuyzen's later manner is bolder in
pattern and much stronger in color, the opales-
cent blues and whites being almost over-
shadowed by the definite reds and browns and
whites of his fishing boats and docks.

Still life and landscapes are also included in
the show and these represent two varying phases
of the painter's viewpoint, the still life being
academic in drawing and composition but
painted with unusual vigor. The landscapes
represent the extreme of his expression, a char-
acteristic example being his "Environ de Per-
ros-Cuirec," in which he puts two trees in the
rear of a thinly spired country church and
makes them the more important features of
the composition. The gusto with which this
artist attacks his work is a stimulating feature
of the general result. The exhibition will con-
tinue until November 26.

Early American Silhouettes

In the Bonaventure Gallery, 536 Madison
avenue, there is on exhibition through Novem-
ber a group of lithographed silhouettes after
William H. Brown of distinguished American
statesmen and men prominent in public life in
the early part of the last century. Brown
made the original silhouettes and then litho-
graphed them for publication in 1848 for a
Connecticut publishing firm, but the prints have
now become quite rare.

One of the distinctions of Brown's work
was the charm of the backgrounds in which he
placed his profile figures, these having an
association value that is important historically
and artistically amusing. Thus De Witt Clinton
is shown standing in a room with a map of
New York state hanging against the wall, its
special relation being to Clinton's connection
with the building of the Erie Canal. And
General Alexander Macomb looks over a mili-
tary encampment, John Randolph views a pad-
dock with horses in it, and President Harrison
is shown in a room in the White House.

Varied Print Show at Kraushaar's

One of the largest collections of prints shown
here in recent years has been assembled in the
Kraushaar Galleries for exhibition until Novem-
ber 28, ten artists being represented by 177
lithographs and etchings. There are twenty-
eight lithographs by Daumier, including his

(Continued on page 6)

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GIVES MINNEAPOLIS A WORK BY PERUGINO

President Van Derlip of the Institute Presents the "Nativity," Bought in Rome this Year, in his Wife's Memory

MINNEAPOLIS—The Minneapolis Art Institute has received a most important acquisition in the painting, the "Nativity" by Pietro Perugino, presented by John R. Van Derlip, president of the Museum, in memory of Mrs. Ethel Morrison Van Derlip, his wife. The picture is signed, and dated 1492, and is considered an example of the artist's best work, and among the great paintings of the world. Mr. Van Derlip purchased it in Rome last summer.

The picture represents St. Joseph and the Virgin kneeling in adoration before the Infant Jesus, while in the background the shepherds, the ox and the ass are portrayed, and in the distance the Tiber is seen between pillars and columns supporting ruined arches. It is a small canvas, but the sense of distance is impressive, due to the color and drawing. The picture hangs in the first Renaissance room of the Institute.

Perugino, whose correct family name was Vannucci, was the most illustrious of the several painters who were called by the name of Perugino from the city of Perugia, from which they hailed. Raphael was for a time his pupil. Perugino was one of the first Italian painters to practise oil painting.

The painting on that part of the Sistine Chapel which is now immortalized by Michelangelo's "Last Judgment" was assigned to him by the Pope; he covered it with frescoes of the "Assumption," the "Nativity" and "Moses in the Bulrushes." These works were ruthlessly destroyed to make a space for his successor's more colossal genius, but other religious paintings by him still remain in the Sistine Chapel, including the famous "Christ Giving the Keys to Peter."

Arts Club to Encourage Sales

To encourage purchases by club members, the National Arts Club is to hold a special exhibition through December, including sculptures, paintings, water colors, etchings, engravings, lithographs, drawings and handicraft. The works will be sold on a fifty-fifty basis, one-half going to the artist and the other half to a special art fund. A committee of lay members will aid in the promotion of sales. Artist members are urged to send at least one representative work.

Brouet a Modern Master of Etching



"LE CAFE"

Courtesy of M. Etienne Bignou, Paris.

ETCHED BY AUGUSTE BROUET

PARIS—The fact that Brouet was, so to speak, born in a gypsy caravan, and that he spent most of his youth in the circus ring, is some explanation of his insight into this anachronistic picturesque life. But it does not explain—for nothing does—the origin of the exceptional gifts which have made of him the remarkable artist he subsequently became.

All that can be said is, that ever since he could hold a pencil, he knew how to draw, for it was painting only he went to learn at the Ecole des Beaux Arts. But the copper-plate exercised its fascination upon him. It will be a surprise to those who forget the hardship of young artists to hear that for many years this most original of etchers had to make engravings after the pictures of Rembrandt, Watteau, Chardin et al for the trade. One day, however, he tired of this hack work and from the art of the past turned his gaze on the life of the present.

Familiarity with the old masters had provided Brouet with craftsmanship such that he

found himself equipped to express the scenes around him with a fluency hardly second to theirs. His first one-man show in Paris last spring caused a sensation. To comply with the wish of his numerous English admirers an exhibition of like importance is being held at present in London at the galleries of Messrs. L. H. Lefevre and Son, King Street. It is more than probable New York will enjoy a similar privilege before long, Brouet having known his first and biggest successes in the United States.

Sale of Villa Spontini Treasures

Furniture from the Villa Spontini, the residence in France of Mrs. C. S. Westbrook, and from the estate of Isaac Brooks of Baltimore will be shown in the Plaza Art Auction Rooms beginning Monday, the pieces including a complete Empire drawing-room suite, Flemish tapestry chairs, teakwood furniture from China, Chippendale mahogany bookcases and fine mirrors. The collections also include Chinese porcelains and rugs, modern paintings and bronzes, Wedgwood and glassware, and rare laces. Auction sales will begin November 15 and continue daily through November 18, inclusive, sessions commencing at 2 p. m.

COOPERATIVE ARTISTS TO HELP CHILDREN

Newly Organized Galleries to Give Admission Fees and Part of Sales Receipts to the Heckscher Foundation

The Artists' Cooperative Galleries will open its exhibition about November 15 in the Gidding Building at 57th street and Fifth avenue under a new plan. For the first three days an admission fee of 50 cents will be charged, which with twenty per cent of the total sales for that period will be turned over to the Heckscher Foundation for Children. Every Wednesday thereafter will be known as "Children's Day" and the admission fee of 50 cents with ten per cent of the sales on that day will be turned over to the foundation. On all other days admission will be free.

Among the artists in the opening exhibition are Jonas Lie, Paul Dougherty, A. Stirling Calder, Leon Kroll, Eugene Speicher, Gifford Beal, Hayley Lever, Robert Henri, Leo Mielziner, Della Shull, Adolph A. Weinman, Robert Vonnoh, Howard Giles, George Bellows, Charles Rosen, John Sloan, Willard Metcalf, Jay Hambidge, Robert Aitken, Frank Swift Chase, Emil Carlsen, Charles Dana Gibson and Gari Melchers.

John G. Agar, vice president of the Heckscher Foundation, and a member of the Board of Directors of the Artists' Cooperative Galleries, is chairman of the Patrons' Committee, which includes in its membership J. M. Gidding, Mrs. Harry Payne Bingham, Mrs. Charles Dana Gibson, Corwin Black, Arthur M. Crane, Vernon M. Davis, Peter G. Gerry, August Heckscher, Mrs. August Heckscher, G. Maurice Heckscher, Adrian Iselin, Arthur P. McKinstry, Elton Parke and Louis Wiley.

Carving by Leonardo Found in What Was Thought a Mere Stucco Relief

LONDON—In 1912 a stone bas-relief of the "Madonna and Child" was exhibited at the Burlington Fine Arts Club as "a stucco relief belonging to the School of Verocchio." It has now been established as being a paving-stone carving by Leonardo da Vinci, covered with a hard gesso of sufficient thickness to provide a means of developing the delicate details difficult of expression in the stone. It was not until the relief was placed in the Ashmolean Museum that its real origin was suspected.

The Italian authority, Signore Venturi, confirms the opinion formulated by Theodore Cook as to this being the "Signa Madonna" of Leonardo.

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Portraits of the Dukes and Cardinals of Guise: Francis, second Duke of Guise; Charles, second Cardinal of Lorraine; Henry, son of Francis, and his brother Louis, Cardinal of Guise.

The two Cardinals are on the left, and the Dukes, in white slashed dresses and black cloaks, stand on the right.
By Francis Pourbus. On panel 8 x 11. Exhibited at Leeds 1868.
From the Collection of Ralph Brocklebank.

Cablegrams:
Carroll, London
A.B.C. Code
Fifth and Sixth Edition

PEALE'S 'WASHINGTON' IS SOLD FOR \$2,950

Paintings, Furniture and Art Objects
Bring \$125,000 at Silo's Galleries—
Partial List of Important Sales

A total of \$125,000 was realized at the sale of the furnishings from the country residence of the late Commodore Frederick G. Bourne, held at Silo's Art Galleries. The more important paintings brought the following prices:

Catalogue Numbers	
472—"Portrait of George Washington," Rembrandt Peale; J. H. Purdy,	\$2,950
471—"Landscape and Cattle," E. Van Marcke; R. E. Knapp,	2,900
468—"Ideal Head," J. J. Henner; J. H. Purdy,	2,350
469—"Wood Choppers," Horatio Walker; Howard Young,	1,200
466—"Mother and Child," W. Bougereau; I. V. Tower,	900
465—"Landscape and River," Aston Knight; Joseph Kidder,	900
463—"Sheep in Pasture," Horatio Walker; Howard Young,	675
470—"Canal San Giovanni," Martin Rico; R. E. Knapp,	675
467—"Woodland and Brook," A. M. Gorter; I. V. Tower,	550
475—"Cows at Watering Trough," Carleton Wiggins; Dr. Stirn,	275

Some of the more important tapestries and textiles sold were:

Renaissance tapestry panel, Balch, \$3,900; French Renaissance tapestry panel, Balch, \$1,100; Brussels tapestry panel, XVIIth century, Rothschild, \$1,350; two XVIth century Gothic panels, Dale, \$840; Brussels tapestry panel, Hamersley, \$585; Brussels tapestry panel, Balch, \$725; Kermanshah carpet, Purdy, \$1,850; two antique Spanish embroidered hangings, Dale, \$1,000; Kermanshah carpet, Purdy, \$1,200.

Among furniture and art objects the following items were sold:

Carved mahogany roll-top desk and mahogany and leather revolving desk chair, R. D. Tower, \$410; two needlework and painted portraits of King Edward and Queen Mary, Rodriguez, \$300; inlaid Sheraton mahogany dining room suite, \$1,300; carved mahogany do, \$900; Sheraton mahogany do., \$900; eight mahogany dining room chairs, \$100; living room suite \$700; two carved and gilded consoles, J. H. Purdy, \$380; inlaid kingwood commode, Dunn, \$330; carved walnut wing divan, Weber, \$350; enameled and cane sofa, \$300; inlaid kingwood commode, Ridder, \$800.

Sales and Exhibitions

AMERICAN ART GALLERIES

[Madison Avenue, block 56th to 57th Sts., New York]
November 9, afternoon.—Press view of new galleries, 30 East 57th Street.

November 10, afternoon.—Formal opening of new galleries to public.

November 15 and 16, evenings.—Etchings and engravings from the splendid collection of the late Hugh L. Bond of Baltimore, James C. McGuire and John Reid, of New York city, including many superb Whistlers, some fifty masterpieces by Zorn, thirty-five Camerons (among them "The Five Sisters") a large number of impressions from Muirhead Bone and James McBey as well as numerous fine examples of Haden, Durer, Axel Haig, Legros, Charles Meryon, Felix Buhot, Daubigny, Rembrandt, Lumsden, Lepere, Degas, Mary Cassatt and others. On free view from November 13.

November 16, afternoon.—Collected sets of first editions of Stevenson, Thackeray, Kipling, Dickens, Hardy, and special issues of literary sets of English, American and French authors, a few extra-illustrated and, in particular, a beautiful extra-illustrated copy of Washington Irving's "Life of George Washington"; together with handsome art publications sumptuously bound in full polished calf or levant morocco by noted craftsmen such as Zaehnsdorf, Riviere and Sangorski and Sutcliffe; colored plate books; and a collection of letters by the Presidents of the United States, forming the private library of Mrs. William F. Sheehan of Manhasset, Long Island, and New York City. On free view from November 13.

November 17 and 18, afternoons.—Early French furniture and Gothic art acquired in Paris from Prince Henri de Faucigny Lucigne, Madame Lelong and other sources, by Henry S. de Soubami and including carved oak choir stalls; refectory, library and center tables; court cupboards; exceptionally fine specimens of needlework furniture, many executed in rare Point St. Cyr; several sets of chairs, sofa and screen in beautiful Gobelin tapestry, formerly the property of the Spanish court; forged iron and bronze; Gothic sculptured stone and wood statues; embroidered velvets and needlework; stained glass of the XIIIth to the XVIIth centuries obtained from French monasteries and cathedrals; decorative panels and paintings of the early French and German Schools, among them a portrait by Hans Holbein the Elder; twenty Gothic and Renaissance tapestries including an extremely rare historical set of three XVIIth century Aubussons lately exhibited at Notre Dame de Paris; together with Madame Lelong's famous collection of French Gothic ivories and sculptured wood groups, Renaissance and XVIIIth century bronzes and terra cottas. On free view from November 14.

Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—Collection of books including inscribed copies by contemporary authors, evening of Nov. 13.—Library of the late William H. Peck, afternoons of Nov. 13, 14.—Americana from the library of Frank H. Severance of Buffalo, evening of Nov. 15.—Paintings from the collection of the late George H. Hart, evenings of Nov. 16, 17.—Early American furniture collected by Jacob Margolis, afternoon of Nov. 18.

Clarke's, 42 East 58th St.—The Chevalier Raoul Tolentino collection of Italian antiques, including Gothic and Renaissance furniture, wrought iron work, tapestries, velvets, brocades, Oriental rugs, and also needlework, chairs and sofas and a Louis Quinze painted chinoiserie room, etc., afternoons commencing Nov. 18 and continuing the following week.

James P. Silo & Son, 40 East 45th St.—Furnishings belonging to Mrs. Charles J. Barnes of Chicago, afternoons of Nov. 16, 17, 18.

Bequeaths Sculptors' Society £300

LONDON.—The Royal Society of British Sculptors has been bequeathed £300 in the will of the late Sir Thomas Brock, sculptor. The deceased artist carried out the Queen Victoria Memorial facing Buckingham Palace, the All-India Memorial to King Edward at Delhi, and numerous other public monuments. He left an estate of £83,555.

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Extraordinary Collection to Be Dispersed at Clarke's Includes 1000 Pieces of Furniture and Other Objects

The largest and most comprehensive collection of Italian furniture textiles and art objects ever brought to this country will be placed on exhibition in Clarke's, 42 East 58th street, beginning next Wednesday. It comprises the entire contents of the art galleries of the Chevalier Raoul



TERRA COTTA BUST BY GUIDO MAZZONI

Tolentino, who is disposing of his art properties owing to giving up his establishment in the Via Sistina, Rome. There are about 1,000 pieces of practical furniture in the collection, including many of the finest tables and cassoni ever brought from Italy.

One of the very rarest pieces in the collection is an Etruscan "vasque" from the third century, B. C., representing a triumphal king in a chariot that is in the most perfect condition and with much of the original gilding in the chasing still to be seen. Another rare piece is a terra cotta bust portrait of an elderly patrician by Guido Mazzoni, the greatest master of realism of the Renaissance. There are two superb tapestries from the Medici rooms in Florence; a XVI century bed, wonderfully carved in its original condition; and a silver ewer once owned by Pope Urban VIII.

There is a set of cartoons painted for the Gobelin factory by Charles Lebrun with scenes from the "Liberation of Jerusalem"; twelve velvet embroidered chairs from the XVIth century that are unique in being precisely alike; and there are examples of every kind of velvet made in Italy from the XIVth to the XVIIth centuries. Among these textiles are pieces of file, embroideries and velvet costumes.

Works in stucco and polychromed stonework by the Florentine masters also will be shown, two of the pieces being by Rossellino. Another unique piece is one of the largest circular glass dishes ever made at the famous glass factory at Murano.

The Tolentino collection will remain on view in its entirety until November 18 on the afternoon of which day its sale at auction will begin, the sales sessions continuing from November 20 to 25, inclusive.

FINE PAINTINGS AND TAPESTRIES IN SALE

Pictures Both Antique and Modern and Other Art Objects from Warwick House to Be Sold at Metropolitan

Decorative antique and modern paintings, Flemish and French tapestries and rare furniture will be placed on exhibition in the Metropolitan Art and Auction Galleries, 45 West 57th street, beginning next Monday, the galleries being open evenings through the week. All the objects in the exhibition are from the stock of the well known interior decorating establishment, Warwick House, the paintings numbering about 100 and including many very handsome old Italian and French pictures as well as those of the modern schools.

Among the tapestries is an unusual Flemish piece of the XVIth century with animals imposed on a background of landscape with flowers, this division of the collection also including several fine French examples of tapestry weaving. The furniture not only includes unusually handsome pieces of Spanish, Italian and French Renaissance cabinet work but also an extraordinary variety of English styles such as William and Mary, early Queen Anne "love seats" in petit point needlework, and a set of twelve James II side chairs. There is a group of antique leather screens, several old French painted cabinets, and overmantels and English and French mirrors.

Other objects included in the show are a Bristol blue table service of eighty pieces, and a great variety of old glass among which is a unique pair of Waterford glass lustres with Wedgwood bases and many pieces of wrought-iron work. The sale of the entire collection at auction will begin on November 15, continuing through November 18, inclusive, each session beginning at 2.30 p. m.

Sales of Etchings, Books, Works of Art and Furniture at Sotheby's

LONDON.—From October 23 to October 25 (the first sale of the season) Messrs. Sotheby, 34 and 35 New Bond street, sold printed books, comprising the property of the late Dr. John Harley, of W. Fuller Maitland, Esq., and of the late Rev. J. A. Dodd. The following were the more important lots: Biblia, Gothic letter, Venice, N. Jenson, 1479, £33; imitations of original drawings by Hans Holbein, with biographies by John Chamberlaine, large folio, 1792, £39.10.0; Baron de Picot, "La Peirouse," large folio, Paris, 1795, £40; John Keats, "Endymion," 1818, £44; J. B. P. Molière, "L'Escole des Maris," 1661; "Les Facheux," 1662; "Sganarelle," 1663; "L'Estourdy," 1663 and "Dépit Amoureux," 1663, bound together, £88; total, £3,513.4.6.

On October 26 the fourth portion of the collection of etchings of the late Dr. D. J. Macaulay realized £2,627 at Sotheby's. Among the etchings by Muirhead Bone, "The Great Gantry, Charing Cross," second state, sold for £96; by D. Y. Cameron, R. A., "The Doge's Palace," second state, brought £130.

A sale of works of art, porcelain, furniture, etc., was held by Messrs. Sotheby on October 26 and 27, at which a total of £1,353 was realized.

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Studio Gossip

Gifford Beal has returned to his studio at 230 W. 59th St., after a summer at Rockport, Mass.

William Ritchel has returned within the last few weeks from Tahiti and is now in his California studio at Carmel. Mr. Ritchel expects to come to New York in January.

Elsie Dodge Pattee has just finished a miniature of Miss Elizabeth Childs of Kalamazoo, Mich.

Robert Henri and John Sloan have returned from Santa Fe, N. M., where they spent the summer.

Charles C. Curran has finished a portrait of Miss Betty Gallowher, daughter of Mr. and Mrs. William Gallowher of Scarsdale, painted among the flowers of their formal garden. The prominent flowers in the picture have been used as a motif in the design of the handsome frame which was carved by Stanley Curran, son of the artist.

Augustus Vincent Tack has returned from a summer at Deerfield, Mass.

Henry Salem Hubbell, after finishing a year of work on portrait commissions in Pittsburgh, has been painting in Springfield, Ill. Mr. Hubbell is cooperating with a lighting fixtures company in perfecting an individual picture light which, upon invitation of the council of the National Academy of Design, was demonstrated, before the Academy's fall jury.

Bonnie McLeary is showing works in sculpture at the Texas Cotton Palace, Waco. The exhibits include "Aspiration," "Goosie-Goosie," "Hate" and other works, some of which have been shown at the National Academy and also at the Pennsylvania Academy.

J. Mortimer Lichtenauer, painter, has taken a studio in Florence, where he will perfect himself in the use of buon fresco as applied by the early Italians.

Kathleen Wheeler, sculptor, is at present in Kentucky making studies of horses. She has finished the likeness of Peter Manning and is now working on Man-o'-War.

Grace P. Noxon, painter, has returned to New York, after extended travel in Europe.

Heppie En Earl Wicks, painter, has returned from Chicago and is now at work in her New York studio.

Sydney R. Burleigh, Frank C. Mathewson, Stephen W. Macomber, George A. Hays, William H. Drury, Stacey Tolman and H. Cyrus Farmer are among the Providence artists who worked in Rhode Island during the present year.

Walter Tittle, who went to Europe several months ago, has met with success in exhibitions in London and Paris and in portrait orders from people of prominence. He is expected to return to New York about Dec. 1.

At his studio, 1931 Broadway, John Flanagan is modeling a portrait bust of Augustus Saint-Gaudens for the Hall of Fame at New York University.

Returning from Machiasport, Maine, Frank A. Brown has established his studio at 637 Madison avenue.

At his new studio and gallery, 622 East 235th street, Mr. Afroyim is exhibiting oils and water colors of Niagara Falls.

Caroline W. Pitkin has returned to her studio at 550 West 157th street. She spent four months in Ogunquit, Maine, made many sketches of the coast, and will exhibit in December.

Aietha Platt painted a number of canvases at Boothbay Harbor where she spent the summer. She has returned to her Van Dyck studio.

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CHICAGO'S ANNUAL DRAWS BIG CROWDS

Every Part of the Country Represented
by Artists Whose Work Is Shown—
Institute Buys a Sargent Portrait

CHICAGO—The thirty-fifth annual exhibition of American Painting and Sculpture was opened on Nov. 2 at the Art Institute in the presence of the trustees of that body, and members of the Friends of American Art, the Municipal Art League, the Palette and Chisel Club, the Chicago Society of Artists, the Chicago Woman's Club, the Musicians' Club of Women, the Antiquarians, the Public School Art Society and a score of other clubs. Three thousand, five hundred people viewed the exhibition on the opening day, and the attendance continues large.

The jury which was composed of Oliver Dennett Grover, John C. Johansen, Carl R. Krafft, H. Dudley Murphy, George Sotter, Grace Ravlin, Leopold Seyffert and Edward B. Butler, represented the painters. Leon Hermant, Alfonso Inelli and Albin Polasek comprised the jury on sculpture. About fifty paintings were invited from eastern museums and studios. Of the 1,000 pictures submitted, 242 by 194 artists passed the jury.

In the first gallery at the left hangs John R. Sargent's portrait, "Mrs. Swinton," a stately lady dressed in a trained white satin gown. It is the winner of the Potter Palmer gold medal and \$1,000. It has been purchased for the permanent collection of the Art Institute. The subject is the wife of Colonel George Swinton of the British army. The sale was made through the Knoedler Galleries. This and other prize winners were reported in last week's ART NEWS.

Opposite the entrance in the first gallery is a portrait of a child by H. Amiard Oberteuffer, and on the south wall a portrait of Mrs. Frank G. Logan by Leopold Seyffert. "The Critic," a portrait by Maurice Molarsky, dominates the south side of the doorway, while at the north sides are Wayman Adams' "Old New Orleans Mammy," Irving Wiles' "Girl Writing," and canvases by Julius Rolshoven, E. W. Redfield, Daniel Garber, Ivan Olinsky, John C. Johansen, George Luks, Jonas Lie, Edmund Tarbell, and Murphy's portrait of Woodbury.

The next gallery at the right contains Sargent's portrait of Woodbury. Other notable works are Wayman Adams' portrait of "Joseph Pennell Printing," a self-portrait by Arvid Nyholm, and portraits by Sloan Bredin, William James, Ellen Emmett Rand and Sergeant Kendall and canvases by Victor Higgins, Robert Spencer, Maurice Prendergast and Leon Kroll. The gallery at the left shows a Child Hassam, Albert Krebbel's "Wet Snow," and canvases by Frederick Frieseke, Harry Leith-Ross, Karl Anderson, Will Howe Foote, Ernest Albert, Harry L. Engle and Eugene Savage.

The next gallery contains Charles Woodbury's large marine, "Northern Sea," the "Corner of a Gray Room" by F. A. Nosley, landscapes by Carl Krafft, Lucie Harthraath, John F. Stacey, Hayley Lever and Granville Smith, and various subjects by Walter Ufer, Ernest L. Blumenschein, Clifford Addams, Charles Hopkinson's portrait of "President-Emeritus Charles Eliot" and Louis Kronberg's "Danseuse."

In the next gallery is Jean McLane's portrait of a young girl, landscapes by Alson Clark, Edward B. Butler, A. T. Hibbard and Guy Wiggins, and decorative paintings by Gerald Frank, Jessie Arms Botke and Holger Jensen and a portrait, "Mary," by John Carroll. At the end of the galleries is shown the portrait of an old lady by G. B. Troccoli, "The Carpenter" by Gertrude Fiske, and works by William J. Potter, James Topping, Otis Philbrick, Frank Chase, Jonas Lie, Oliver Dennett Grover, Julius Rolshoven, Cecil Clark Davis, Sidney Dickinson, W. Herbert Dunton, Frank V. Dudley, George Bellows, David Ericson, Eben Comins, Ethel Coe, John F. Carlson, Emil Carlsen, Usher De Voll, Charles Franklin Galt, Frank Tenney Johnson, Carl Lawless, Irving K. Manoir, Louis Mayer, Gari Melchers, Richard E. Miller, Pauline Palmer, Bertha Menzler Peyton, Violet Oakley, Henry Asbury Rand, Jack Wilkinson Smith, George W. Sotter, Dixie Selden, Gladys Wiles, Helen M. Turner, Emil O. Thulin and George Albert Thompson. The late Harry L. Stickroth is represented by two pictures.

Every section of the United States is represented by the artists whose work is on view.

—L. M. McC.

UNVEIL SARGENT'S PANELS AT HARVARD

Simple Ceremony at Showing of Murals
to Memory of the University Soldier
Dead—Classic Influence Is Shown

CAMBRIDGE, Mass.—John S. Sargent's decorations for the Widener Memorial Library at Harvard College were unveiled Wednesday, November 1. No formal ceremony took place, the covering that temporarily concealed the canvases being simply removed. Both Mr. Sargent and the directors of the Library desired no such gathering of the public as transpired at the unveiling of the Sargent murals in the Boston Museum of Fine Arts.

Mr. Sargent has been working on the Harvard murals at intervals for the past several years. They are intended as a lasting memorial to the men of Harvard who fought and died in the World War. The decorations consist of two upright, oblong-shaped panels, arched at the top and placed on either side of the wall facing the main staircase. The scheme of colors is in harmony with the gray stone of the surrounding walls. The panels are the same in form and design as the three windows that flank the approaching staircase. The light coming as it does from each side gives the visitor ample opportunity to study the work in detail, something that is impossible in Mr. Sargent's other Boston decorations. From a balcony overlooking the staircase one can get an uninterrupted view and almost on the level with the eyes.

The panel at the left represents in life size the figure of a soldier, desperately wounded, supporting the figures of "Death" and "Victory." The latter is personified by a female form with wings bearing aloft branches of palm leaves. The male figure of "Death," enveloped in a black hood and cape, is placed on the other side of the soldier. One hand is clutched firmly around his neck and shoulders. On the ground at their feet lie the bodies of other soldiers that have fallen. Mr. Sargent has introduced at the topmost section of the panel two archangels with trumpets proclaiming victory, while on scrolls flying from the trumpet heads are inscribed the words "Victory" and "Death."

The beauty of this panel is in the play of light shining on the angel of Victory. It illumines and transfigures her so that she seems to be the very embodiment of spirituality in mankind—a personification of the best in the human race.

The panel on the right is called "Marching Soldiers," representing the departure of the Harvard men to war. The artist shows us a near view of a part of a column of khaki-clad soldiers. We look down on them as they march down and out of the lower end of the panel. Three symbolical figures of women march alongside grasping the soldiers' outstretched hands. The foremost figure, dressed in a blue cape, carries in her arms a babe. One might suppose her symbolical of the thought that the parting is but temporary and that life and domestic happiness with children await the soldier's return.

One step behind walks a shrouded figure having the face and form of sorrow or death. In her outstretched hand dangles a broken sword, while two of the nearest soldiers have hold of her arm. One might take it that she is a messenger of death and that the two boys will go into that region which knows no return. The third figure with the features of a Greek goddess seems to inspire confidence. There is a light in her eye and a hopefulness in her mien. She appears in the act of shaking hands and bidding adieu impartially to them all.

From the middle of the column rises aloft the American flag tossed by the breeze. Mr. Sargent has done a daring and clever thing in placing directly in front of the flag and partially concealing it a great American, bald-headed eagle. Its wings are outstretched, its talons and mouth open and it is poised in defiant and warlike attitude. Beyond the outer row of soldiers and serving as a background are the blue waters of the ocean decoratively treated.

Mr. Sargent in these panels has given of his best, which is saying that few are his masters in the world to-day. It is a memorial that Harvard College and the citizens of these parts should well be proud of. The Widener Library will naturally be a mecca for thousands of annual visitors. Here as at the Boston Public Library and the Museum of Fine Arts Mr. Sargent has been the author of decorations that will stand as monuments of art for all time.

—S. W.

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BRINGING ART HOME

More and more signs appear in the art world of a readiness to put aside the conventions that heretofore have governed the exhibiting of pictures in favor of new methods designed to accelerate sales. And more and more art dealers and managers of fixed annual shows in art museums are concerning themselves with impressing upon artists the need for offering their works at prices that will appeal to people of average means. A striking instance is to be found in a statement made by Homer St. Gaudens to the newspapers of Pittsburgh before he left for Europe in October, speaking as director of fine arts of the Carnegie Institute, regarding the standard of prices he has asked the artists, to make for a coming special exhibition of American paintings at the Institute.

As an introduction, Mr. Saint Gaudens spoke about the slowly developing love of "the average class, the salaried class, for the refinements of the arts." As a people, he said, we are constantly searching for more intricate subjects to occupy our thoughts, the "movies and automobiles pall on us after a time," and the arts and painting are getting to be more definitely among these mental solaces. "I do not mean," he said, "that art is highbrow, or anything like that, but art offers a more intricate problem for our minds." And then he added this statement, which is the point immediately concerning us and artists in general in this country:

"And because the average class is coming more and more to this belief, we purpose to give an exhibition of the paintings of American artists, the representative best in American art, at the Institute this winter, and I am urging the artists to put a price on their works which will bring them within reach of the average class, which is the thinking and intellectual class and needs art in the home for the mind's sake."

The significance of this declaration lies in the fact that the art director of one of our museums, who belongs to a class of men who are not supposed to be concerned with the selling of pictures, should publicly advise our artists to "put a price on their works which will bring them within reach of the average class." The obvious implication of this is that prices of pictures should be lowered. THE AMERICAN ART NEWS does not propose to labor this point, for it has already advocated the same thing. But it does find satisfaction in having its viewpoint in this respect upheld from so important and significant a quarter. In respect to our arguments

as to letting the interested public know what art works cost it is gratifying to see that a priced catalogue has been issued for the show of the Taos Artists at the Howard Young Galleries.

That conventions in exhibiting pictures are being loosened for the sake of practicality was illustrated again during the past summer when a Boston department store held a "window exhibition" of the work of Louise Upton Brumback and when the largest bank in Gloucester gave its window frontage to the local artists for a continuous display of "one man" shows, all of the pictures having the special appeal of being representations of local industries. The heartening thing about such displays is that it is making art a thing less remote from the people and getting them accustomed to the idea that art is something for them to buy and possess as well as look at and admire.

THE PRIZE SYSTEM

The awarding of the Potter Palmer medal and \$1,000 to John Singer Sargent by the Art Institute of Chicago at its thirty-fifth annual exhibition of American art for his portrait of Mrs. Swinton, is a striking instance of the prize system going wrong in its essential philosophy. Prizes are instituted on the theory of encouraging young artists and are generally awarded with that aim in view. When, as in this case of the Potter Palmer medal and its money prize, such an award is made to a man who has won many prizes and who has the artistic and lay world at his feet, it can hardly be said that the basic theory of prize giving has been followed out logically, for such an award can, in no sense, be considered as an "encouragement."

Art associations would do well to keep in mind the basic idea of the reason why prizes exist; and painters and sculptors who are already famous, if they desire to have their works shown at these exhibitions, might with good grace send them with the proviso that they be regarded as not competing for any of the awards at the disposition of the associations.

Obituary

FLORENCE MIX

Florence Mix, portrait and landscape artist, died at Glenwood, L. I. Miss Mix was born in Hartford forty-one years ago and had been a resident of New York for the last twenty years. She studied in Hartford and later at the Pratt Institute and the Art Students' League, and for eight years was head of the Trinity Parish Schools' Art Department and later was instructor of painting at the Girls' School, Briarcliff Manor. Her work has appeared at many art exhibitions.

STEFANO BARDINI

Stefano Bardini, a famous art dealer, is dead in Florence at the age of 85. Bardini was known as "the prince of antiquaries," his collection of antiques being housed in a palace in Florence which he built in Piazza Mozzi on the site of a demolished church. He began life as a painter.

Americans in Venice

Fred C. Frieseke and Richard Miller are the only Americans represented in the permanent collection at Palazzo Pesario, Venice.

Joseph Pennell has twenty-seven lithographs and two water colors at the Venice exhibition.

Jane Peterson leased the Casa Biondetti, Grand Canal, and remained there until the end of October. She will return to her New York studio about November 20. She has just sold one of her Venetian canvases to the well-known English collector, Major W. L. Armstrong of Grundosburgh, Suffolk.

Many Americans have bought pictures in Venice this year, among them John Barrymore, who is taking back to America a decoration in tempera by Favai.

Grant Kingore, the New York art dealer, has been in Venice arranging some art shows for the coming season. Among them will be exhibitions by the Venetian artists, De Blass and Favai.

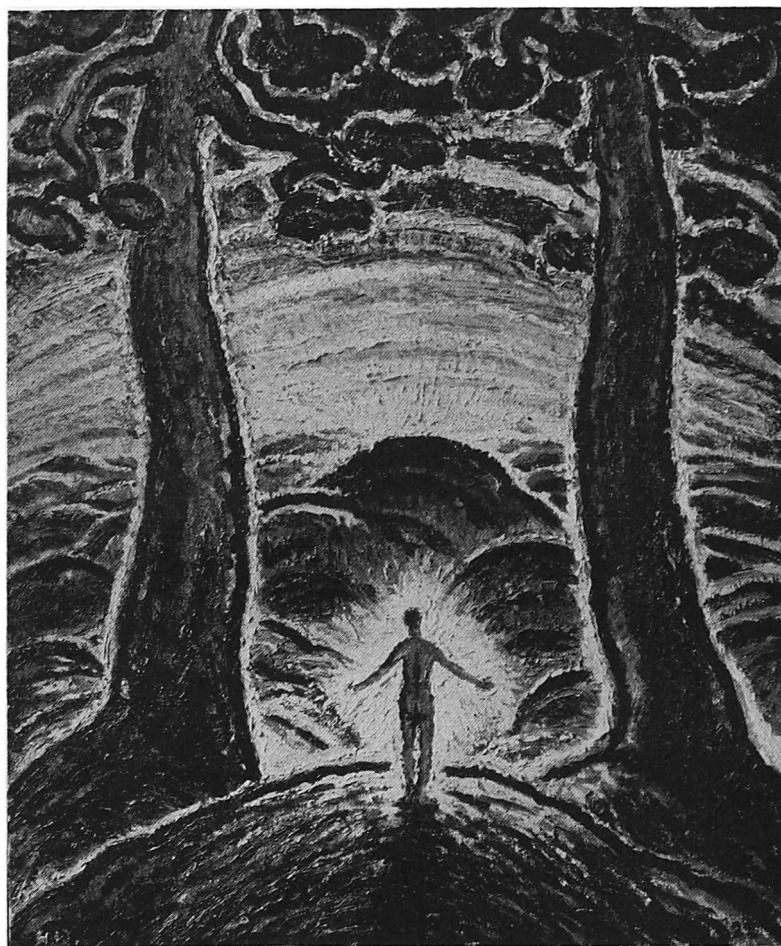
Paul Troubetzkoy has room 36 at the International exhibition in Venice with forty-six pieces of sculpture and four oils.

Ettore Caser also has two handsome canvases at the International. One of them has been sold. He has a studio in Venice and will remain there until Spring when he expects to return to Winchester, Mass.

Retrospective Shows for Paris

PARIS—Among the Winter's exhibitions in Paris will be "retrospectives" of Gericault, Courbet and Georges Michel.

A Symbolic Conception of Dawn



"SUNRISE"
 In the artist's exhibition at the Montross Gallery, New York. By HAROLD F. WESTON

CURRENT SHOWS IN NEW YORK GALLERIES

(Continued from page 2)

political caricatures, scenes in legislative bodies, and his general satires on the "human comedy" of Paris.

John Sloan, who is devoted to the human comedy of New York, is represented by twelve etchings, including his rarely seen portrait group called "Memories," with its admirable portraits of the artist himself and of Robert Henri. There are fifteen of Legros' etchings and lithographs, these last being proofs of his portraits of Cardinal Manning and Longfellow.

Mahonri Young's fifteen etchings range from New York city scenes to the vast Southwest he has made particularly his own. The twelve prints by Forain include etchings, drypoints and lithographs; there are fifteen etchings by Whistler, and Fantin-Latour is represented by the largest group, thirty-five of his lithographs covering every phase of his expression in this medium. Nine etchings and one lithograph by Jerome Myers are completely characteristic of his work as are the fifteen prints by Marius Bauer, which include his great Amiens cathedral plate as well as his Oriental scenes. The twenty lithographs by Toulouse-Lautrec round out the show, which for variety of interest has had few parallels in print exhibitions seen here in a long time.

Young's Fox Hunting Scenes

After years of devotion to landscape painting Charles Morris Young has taken up American fox hunting as a subject for his pictures, an inclination towards which he has been led by the circumstance of his living in the home town of the famous Radnor Hunt in Pennsylvania. Now he is showing, and for the first time in public in New York, in the Ackermann Galleries, twenty-one of these fox hunting canvases in which he combines his familiar mastery of landscape with the color and stir of riding to the hounds.

Mr. Young's pictures in this vein have the distinction of making the impression of being "American" as well as sporting paintings, for nowhere else but here would one see "The Old Covered Bridge" with a procession of "pink"-coated horsemen, led by the pack of hounds, going through such a structure. Characteristically native, too, are the buildings in "A Meet at the White Horse Tavern" with its old inn and half-boarded horse and carriage shed.

The snowy earth and chill air of his "Cold Day" is also native to our soil as are the rocky streams that hounds are crossing carefully in their pursuit of the trail of the fox. It is natural to expect good landscape painting in this artist's pictures, but it is of additional interest to see how he infuses them with the color and stir of this sport, to the end that they form the finest things of the kind we have in American sporting pictures.

Riding to Hounds with Hays

Paintings, water colors and the set of four reproductions of his pictures in color entitled the "Millbrook Hunt Set" are shown by W. J. Hays, A. N. A., in the Brown-Robertson Gallery until November 13. In these charming outdoor hunting scenes, red-coated figures gal-

lop over green fields after the liver-and-white hounds under bright blue skies, or have difficulties with impediments such as rail fences which sometimes create unconsciously comic effects, as in the case of the huntsman endeavoring to "shoo" a small herd of cows off the line of the hunt or of a rider, new to the game, being halted violently by his mount stopping precipitously at a fence.

To Mr. Hays falls the unique distinction of introducing motor cars in the fox-hunting field, a group of these vehicles being assembled in one of his compositions, evidently having brought the riders to the meet centering at this particular cross-roads. He preserves the verities of American country life by putting a Ford depot wagon into this group of motor cars. It is notable that Mr. Hays' palette ranges to a higher key in these pictures at Brown-Robertson's than was formerly his practice and that they gain in charm thereby.

Expressionism at Dudensing's

New York's first opportunity to see a representative group of paintings of the Expressionist school is afforded at the Dudensing Gallery through November where Ernst Mollenhauer is showing twelve canvases in this comparatively new vein. In a few of these paintings Cézanne appears to have been the suggestive spirit, notably in the one still life and in the landscape entitled "Along the Coast," which is reminiscent of the Cézanne in the Metropolitan Museum.

In all the rest Mr. Mollenhauer is the Expressionist, pure and simple, his "Ocean" being represented by green forms outlined and dashed across by white that may be taken to represent the foam of breaking waves, suggestion being the thing sought here rather than representation. "The Wanderer" shows a man-strolling along a road through a suggestion of landscape and "The Saga of the Sea" puts a woman's head against some towering forms which must be taken for rocks since there is a bit of green and white sea at the left of the composition.

"Autumn Day" is an extremely crude composition that may possibly be taken for a landscape in connection with the title but it does not resemble anything that we recognize as landscape in even the schools that were modern until Expressionism arrived. In "The Life Saving Station" and "The House Against the Sun," the spectator is presented with more conventional compositions although all older ideas of beauty are absent from both of these. Curiously enough, the sunlight in the first named picture is much more brilliant than in the second, which aims directly at a brilliant sunlight effect. Mr. Dudensing has to his credit the giving of a show which represents this new school adequately.

Pfister's American and Swiss Scenes

Jean Jacques Pfister is showing in the Misses Hill Gallery, 607 Fifth Avenue, until November 18, two groups of landscape paintings, fifteen of which are of Californian coast scenes and an equal number painted in Switzerland. On our Western coast this artist has been chiefly concerned with shore scenes, with the inevitable rocks rising above a blue-and-white sea crowned

(Continued on page 10)

JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ÉLYSÉES

(ANCIEN HOTEL DU DUC DE MORNAY)

PARIS

VALENTINER SEES GERMAN RENAISSANCE

(Continued from page 1)

tised other arts than painting. And these new masters of Expressionism, who are nearly all from Southern Germany, are executing work in sculpture that public and private galleries are acquiring. Their sculpture is mostly in wood carving, which is giving Germany and the world an old art made wonderful in a new way. It is as though these artists, like those of the Renaissance, were obsessed by so many inspiring visions that they cannot limit themselves to one form of expression, but burn to turn pigment and wood and metal and marble to their uses that the world may behold the many strange and wondrous things which they see.

"The new movement is affecting other fields of art, such as architecture and the drama, and it is at base a popular movement, as are all great changes in the social, political or artistic life of a nation. The reactionaries in politics and in art have retreated to Munich. The 'social artists' are out of it, for all the leaders of the new school have come from the masses, and they express the feelings and the aspirations of the people as a whole. A great theater or amphitheater, comparable with those of old Rome, has been erected by popular subscription, many persons giving only a few cents each, and designed in the new manner by Poelzig, the architect who drew the plans also for the Mozart Festspielhaus in Salzburg. In this theater, drama, music and spectacles are all given at different times, and the work of the dramatists, conforming to the new idealism, harmonizes with the art of Expressionism.

"Americans will, I think, have an opportunity before long to see the paintings and the sculpture of the new masters, but I cannot now say as to when this may be."

Bronx Art Society to Exhibit

The new art society recently formed in the Bronx is to hold an exhibition in Aeolian Hall, Fordham, from November 14 to 25. All artists of the borough are invited to send works. This section of Greater New York already has a population of 1,000,000 and it is the purpose of the society eventually to establish a museum of modern art which will include all branches. Among the thirty charter members are E. C. Volkert, George W. Smith, Jr., B. Rosenmeyer and Adam Cramer. Borough President Bruckner is an Associate member.

INTERESTING EXHIBITIONS

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SALES BY MR. F. A. CHAPMAN

LONDON

The Arts and Crafts Exhibition Society is working in conjunction with the Royal Academy in connection with the Decorative Art Exhibition which is to occupy Burlington House during the first couple of months of 1923. This exhibition, which will include all the various arts that minister to the beautification of architecture, either in the form of mural paintings, carvings, mosaics, tapestries or glass, will be the most ambitious thing of the kind that has yet been organized on this side, and it is anticipated that it will yield much constructive work of a really useful nature.

The London Group is again occupying the Mansard Gallery, with drawings that unfortunately are not all up to the standard set by such members as Roger Fry, Mark Gertler and Duncan Grant, though these three are evidently accepted as models by the greater number of exhibitors. There are many who paint figures with purple hair and green flesh, for no other reason apparently than that they consider representation as representation a most immoral thing, and who deliberately choose to paint nudes of a type that ought never to be seen in public except so enwrapped that their deformed limbs are mercifully hidden from view. One of the most interesting pictures in the show is a study of "Dock Laborers" by Roberts, a work of real insight and power.

The exhibition by La Monaca at the Bromhead, Cutts Gallery, gives one no reason to doubt the truth of the statement that "two sittings of an hour each" are all that this sculptor requires. His work is facile but not profound, and though he may catch a likeness, as in the bust of Bernard Shaw, and again in that of Mrs. Dudley Ward, he frequently fails to seize the more spiritual aspect of his sitters. It must be remembered that when an artist is dealing, as La Monaca deals, with leading lights among statesmen, church dignitaries and litterateurs, he is treating subjects who naturally have more to express than the mere mediocrities that fall to the lot of many an artist. Therefore more is expected of him, but in this case the more is hardly forthcoming.

Among other current shows is that of "Spy" (Sir Leslie Ward) at the Walker Galleries, where a number of his cartoons show how kindly even a caricaturist may be to his victims. It is seldom that it can be claimed for an artist of this type that his work is never calculated to give offence, but in this case it would have to be a very thinskin subject indeed who could feel anything but flattered at being the object of "Spy's" attention. Then there is, also, the autumn show of the Institute of Oil Painters, whereat Orpen's "Portrait of a Lady," a very penetrating study of a woman of modern type and temperament, dominates. Lavery sends "The Derby, 1922," a version of a race-course scene that misses most of its essential points. Surely this is a theme that painters of the Nash-Nevinson school might handle with appropriateness. It wants someone who is skilful in translating noise and bustle into terms of paint. —L. G.-S.

Ottawa, Can.

The National Gallery is exhibiting paintings of the American artist, Franklin Brownell, who has made his home in Canada. The pictures include "The Bathing Beach," "Rocks and Surf," "The Small Rock Point," "Art and Nature," and "Resting," with the pastel "Rocky Point, Prout's Neck." The exhibition includes a total of eighty-one pictures. Mr. Brownell is a native of New Bedford, Mass., and came to Canada in 1886. He was awarded a bronze medal at the Paris exhibition of 1900, was elected a member of the R. C. A. in 1895 and retired in 1916.

Youngstown, Ohio

The miniature of President Harding, painted by A. Margaretta Archambault for the Institute collection of miniatures of the Presidents, won the medal of honor at the Philadelphia exhibition of miniatures.

This season the Institute has arranged several exhibitions which will show the various kinds of art produced by local artists. Photographic art will be shown during November, commercial art in January, painting by local artists in February, and arts and crafts later.

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PARIS

In his second exhibition since the war, held at the Galerie Joseph Billiet, 24 rue de La Ville Lévêque, Le Fauconnier proves himself both an innovator and a renovator. He renovates an art which has all but died out. The problems raised by Delacroix in which artists have been making exercises for the last hundred years were too exacting in themselves to be fitted to the exacting demands of portraiture. Consequently there are very few good portraitists among modern artists. Manet, Corot, Degas, Lautrec and others have, no doubt, committed fine portraits at one time or another but who can be named as a complete master in portraiture in France since Ingres and Ricard? The theories scientific and esthetic which have kept landscape painting vivid were almost fatal to portraiture and it survived chiefly in painters who were bad artists. The reconciliation of the two principles seems to be in course of realization by Le Fauconnier. He has benefited by the experience of his immediate predecessors as the British masters of portraiture, benefited by Van Dyck and Watteau, striking his own particular note as they did without violence to the immortal foundations upon which the great portrait painters of the past based their art from Van der Weyden and Holbein to Ingres.

So much for the renovator. The innovator transpires in the unique manner he has of dealing with water color. From a thin, empty medium applicable only to a restricted pictorial field, Le Fauconnier has discovered in it resources not inferior to those afforded by the heavier pigment. Yet he does not force the natural character of the medium or mix body-color or other foreign elements to it. He strives merely to set free the maximum of its latent power. Le Fauconnier's life-size figures, nudes and portraits make one think that heretofore artists have only played with water paints and delicate camel-hair brushes. M. Le Fauconnier, most certainly, uses the more virile bristle. "Do not despise your tools" Odilon Redon used to say, adding: "Inspiration travels upward from the hand to the brain as well as downward from the brain to the hand." Being a superior colorist Le Fauconnier is very successful in still-life and in this capacity deserves to become as famous as Fantin. Not that he paints at all like him—I know no one whom he does paint like—but for the ripeness and lusciousness of his texture. Singers are, I believe, tested by their middle-registers. Painters should be by their half tones. Le Fauconnier's greys are as distinguished as his high lights are rare.

Most of the galleries have been displaying work by foreign artists and in one short round visitors have been taken almost all over the globe. The most significant show has been that of Mr. Kvapil (at Marcel Bernheim's) who is of Czech origin, of Belgian nationality and French adoption. His show has the merit of novelty as well as of quality. His strong, unsentimental, positive manner will bring him out very quickly for that is the most approved tendency just now. There is much good stuff in his work and as he is young there will certainly be more later. Or perhaps, I should say, less, his work being at the present time somewhat overcharged with color and material which will not lose by a little subduing and elimination. His repertory consists in portraits with landscape grounds, highly complete though not ornate, landscapes which take too much for granted that trees are green, some remarkably fine nudes in oils and in pastels which latter

medium he manipulates in a fashion suggesting study under, or of, Lhôte and Bissière; still-life which is less satisfactory, and studies from the nude in sanguine which are wanting in general interest.

The exhibition of the Polish painters Adam and Thadeus Styka, father and son, at Petit's, makes a social appeal, for in aristocratic circles they are considered typical of their country's art. But as this is not a society organ it may be allowed to say that if Wyspianski and Olga Boznanska are so considered then Messrs. Styka must at least be cosmopolitan. Mr. Styka, senior, paints Arabs and camels in the African desert, which he has a perfect right to do in a manner which is not Delacroix's or Fromentin's if it pleases him and other people. Mr. Styka, junior, paints fashionable ladies with their pets à la Boldini, and to question which of the two, master or disciple, is more successful, is splitting straws.

Mme. Frémont, showing in the same galleries, was sent on an official mission to Madagascar to study and to communicate art among the natives. Gauguin, however, never thought of teaching the Tahitians.

At the Galerie Barbazanges an American artist whose name has a Polish sound, and, as I understand, a Polish artist whose name is English, share the field. It is a large one and takes some filling. Mr. Warshawsky has done so easily with nearly sixty pictures, Mr. François Black with some thirty pieces of sculpture. —M. C.

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PHILADELPHIA

The twentieth annual exhibition of the Philadelphia Water Color Club was opened Nov. 4 with eight hundred forty eight works in water color, pastels, etchings, and other media. Among them are the five etchings of New York by Joseph Pennell and fifteen water colors entitled, "The Beautiful Capitol of Our Wonderful Land—Spring Days in Washington," the best of which is "April 19th, 8 A. M." On the next wall are eighteen etchings by H. Devitt Welsh whose execution displays skillful workmanship. Above the Pennell etchings hangs the work of a newcomer, E. H. Suydam, represented by five woodcuts. Styles vary from the twelve delicate little water colors of Fred Wagner to the broad work of Birger Sandzén, and from the twelve snow scenes of Wilmer S. Richter to the Spanish scenes in pen-and-ink and water color tints by Ernest D. Roth. In the Rotunda are the ultra advanced works by John Marin, Alexander Robinson and C. T. Stewart, and marines by Hayley Lever. In crayon there is a portrait of a "Doughboy" by Philip E. Hale who has several other crayons and silver points, and in illustration the work of Elizabeth Shippen Green Elliott, and in pastels "Head of a Young Woman" by Albert Sterner, and groups by Charles S. Kaelin and Philip R. Whitney.

In the black-and-white room are the lithographs by Herbert Pullinger and George Harding, and etchings by Clifford Addams and E. K. K. Wetherill. In the first water color room the central works are "Evening Shepherd and Sheep," and "Pastoral" by Horatio Walker, and six blue-toned pastels by Clifford Addams. George Harding has several water colors and John Goss has scenes of mountain, woods and brooks. Works by Gifford Beal, Felicie Waldo Howell, Samuel Davis Otis, Grace Hackett, George Oberteuffer, Yarnall Abbott, W. W. Fon and Rene Clark are exhibited in this group. Alfred Hayward has three close-ups of swirling waters in mountain streams and Catherine Wharton Morris three interpretations of a rocky seacoast. There is a series in human design by Claggett Wilson and seven flesh treatments in water color by Earl Horter. Other exhibitors are John J. Dull, Albert Sterner, Ray Kinsman-Waters, and M. W. Zimmerman.

In random groups are western subjects, including the Grand Cañon by Dodge MacKnight, five monotypes by Paul Froelich, the etching "Through Wind and Weather" by John Taylor Arms, and a water color, "Maharana" by Thornton Oakley. Prizes will be awarded later.

The twenty-first annual exhibition of miniatures held by the Pennsylvania Society of Miniature Painters opened Nov. 4 at the Pennsylvania Academy and will continue until Dec. 10. The medal of honor was awarded to A. Margareta Archambault for her miniature of President Harding. Miss Archambault shows six other miniatures.

Among the 104 miniatures may be noted three by Emily Drayton Taylor, two by Sarah Eakin Cowan, one by May Austin Claus, Mary McMillan's wee Japanese girl "Marjorie Li" and Eva Springer's "Sister Catherine." Other exhibitors are Lucy May Stanton, Berta Carew, Julie Kahle, Johanna M. Boericke, Ellen Wetherald Ahrens, Elizabeth McG. Knowles, Evelyn Purdee, William J. Whittemore, Maria J. Streat, Rosina C. Boardman, Stella Lewis Marks, Mary Bonsall, Sarah McF. Boyle and Annie Hurlburt Jackson.

Fred Wagner has at the Art Alliance 172 water colors and pastels, occupying three galleries. Mr. Wagner sold forty-eight works at the last exhibition.

H. Devitt Welsh is commissioned to do the Christmas Card of Joseph Widener as soon as he completes his reproduction of Mr. Widener's Rembrandt, "The Descent from the Cross."

The Print Club is holding an exhibition of representative Philadelphia etchers. Thornton Oakley has one lithograph and Joseph Pennell has "Le Puy—the Most Beautiful City in the World," and two lithographs. Clifford Addams, E. K. K. Wetherill and F. Townsend Morgan each have ten etchings, Herbert Pullinger four lithographs and five etchings, Earl Horter and James H. Fincken each five etchings and Daniel Garber six.

The Pennsylvania Museum has on view Sully's portrait of Edward W. Robinson, loaned by his grandson, Edmund Seymour Robinson, Jr.

—Edward Longstreth.

CHICAGO

Frederic C. Hibbard, sculptor, has won in a competition to erect a ten-foot bronze group of a soldier and a sailor in front of the Allegheny County Soldiers and Sailors' Memorial Hall, Pittsburgh, not far from the Carnegie Institute.

A bronze statue of the late Theodore Roosevelt by Sidney Bedore of the Midway studios was unveiled at Benton Harbor, Mich., Oct. 27, in Roosevelt Park. The memorial was erected under the auspices of the city's Federation of Women's Clubs.

Paintings of birds of all climes by the foremost bird painters in America, are at the Field museum in what is said to be the largest exhibition of bird paintings ever displayed in this country. The exhibit, arranged for the meeting of the National Ornithological Union, will remain open until Dec. 1. The paintings are in both oils and water colors, although the latter prevail. The largest collection is by R. Bruce Horsfall. There also is a large exhibit by Louis Agassiz Fuertes. Some of the other pictures are by Frank C. Hennessey, Canada; Allan Brooks, Karl Plath, Walter King Stone, E. J. Sawyer, E. L. Poole, Carl F. Gronemann, Henry D. Gronemann, Frank Bond, Courtney Brandrath, E. J. Sawyer, Sekido Yostuda and Leon L. Pray.

The House of O'Brien is exhibiting paintings by John J. Enneking and Charles S. Chapman during November. Mr. Chapman's paintings include scenes among the pines in the northern forests.

The water colors by R. Vicaji at the Anderson Galleries comprise twenty-five pictures in aquarelle, and as many more are expected to complete the walls before the close of the event. Scenes of Venice, the Alps and London are included.

Chester H. Johnson's collection of old English portraits includes "Master Stanhope," the head and shoulders of a child, by John Russell, a contemporary of Sir Joshua Reynolds, who used the same child as a model for his painting, "The Drummer Boy."

Nicholas Roehrich, Russian artist, opened the season of exhibitions at the Arts Club with a collection of drawings of his stage settings for grand opera. Among the various compositions are the series of illustrations for Rimsky-Korsakoff's fairy-tale opera.

The Thurber Art Galleries have hung a collection of paintings by William Potter, the result of a year's work in out-of-the-way corners of Spain, France, and Norway. John S. Sargent purchased Mr. Potter's "Gloucester Club" at a Boston exhibition.

Bryden's art galleries have secured several canvases by Svend Svendsen, a Chicago painter of Scandinavian parentage.

Thomas Whipple Dunbar, following his address before the Woman's Athletic Club Thursday, Oct. 26, was invited to exhibit his "Contemporary American Painters," a selected group of canvases, at the Ackermann Galleries.

—Lena May McCauley.

Cleveland

A collection of prints, including etchings, wood-cuts, lithographs and mezzotints, gathered in Czecho-Slovakia by Dr. Henry John of the Cleveland Clinic, is on exhibition in the print room of the Museum of Art. Dr. John visited Prague last year, met many artists of the new country and obtained examples of their best work directly from their hands. Stretti-Zamponi, presents many views of Prague comprising picturesque old churches, the castle, the wooden bridges, ancient cemeteries and other features of the old city's streets. F. Bilek, wood carver, is represented by several woodcuts of unusual quality. M. Swabinsky, F. T. Simon and Koblika, among others of the new country's modern artists, are well represented. The display is to be sent to Toledo, Cincinnati, Pittsburgh, St. Louis and other museums from coast to coast.

W. J. Eastman of the faculty of the School of Art, now on a year's leave in Europe, has had two paintings accepted by the Paris Salon.

—Jessie C. Glasier.

Muskegon, Mich.

Paintings by Gerrit A. Beneker including the industrial group painted in the Hydraulic Pressed Steel Mills at Cleveland were shown during October at the Hackley Art Gallery. A special evening was given over to men in the factories, and a crowd of over 2,000 people passed through the galleries between the hours of eight and ten o'clock.

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PROVIDENCE

The Providence Art Club has opened its season of exhibitions with "Work from the Sketch Book of Nancy Dyer, Europe 1922." This is the first time Miss Dyer has shown any large number of her sketches, which she calls "water color pastels" and they have made an instant appeal. Having spent the past season in Europe in company with her father, H. Anthony Dyer, there was an opportunity for sketching the peasant types of France and Italy together with other picturesque subjects in England and Holland, and Miss Dyer deserves praise not only for the decidedly original character of her work but also for her selection of interesting subjects.

—W. A. B.

Salt Lake City

Cyrus E. Dallin, sculptor, a native of this state, is making the model and working plans for a memorial fountain to be erected in Springfield, where he was born, in honor of the men who fell in the late war. The monument will be of granite and bronze.

BOSTON

In the group of pencil drawings that accompany his paintings of scenes in Italy George L. Noyes furnishes a genuine surprise. Often an artist after many years of painting in oil can go back to the pencil and make more out of it than one who has worked in line all his life. Mr. Noyes' drawings are proof of this. It is the picturesque old Roman and medieval architecture, façades, hillsides and terraced gardens that the artist has seen and recorded so admirably. In the beauty of the ensemble, in breadth of treatment, in delicacy and carrying power his drawings win admiration.

In the distribution of prizes at the thirty-fifth annual exhibit at the Chicago Art Institute, Boston artists carried off a good share of the glory and money prizes. Benson, Sargent and Murphy were the honored ones.

R. C. and N. M. Vose announce an exhibition of water colors by the English artist, A. C. Wyatt. The subjects are flowered gardens and English cottages, from Nov. 6 to 18. The Guild of Boston Artists will show the fanciful under-sea paintings of nymphs by Arthur Spear beginning Nov. 13.

At Doll & Richards' through Nov. 14 Theodore Coe is exhibiting for the third consecutive year a group of his paintings. Dodge MacKnight speaks as follows about his work: "With large streaks and slashes of the most brilliant pigments, put on fearlessly, very high in tone, he seeks light and atmosphere, and gives us gay bouquets, brilliant and joyous. He has studied trees and knows them well." Mr. Coe's subjects were taken from as widely distributed points as North Carolina, Cape Cod, Florida and Virginia.

At the same gallery, Kleber Hall shows twenty charcoal portraits. Mr. Hall appears most successful in delineating heads of children.

The Boston Art Club announces an exhibition of the work of Denman Waldo Ross, from Nov. 15 to Dec. 9.

At the Fogg Art Museum Miss Eva Purdy of the Detroit Institute will exhibit the art of stagecraft, lately shown at Yale.

—Sidney Woodward.

Indianapolis

William Forsyth has completed two decorative landscapes of spring and autumn for the Irvington public school which already owns several of his canvases presented by him on the graduation of his children.

Twenty-three paintings by Lucie Hartrath of Chicago comprise the November exhibit at the Woman's Department Club. They consist of landscapes and village scenes. Several sales were made at the October exhibit of the Department Club of oils and pastels by George H. Baker of Richmond.

Clifton H. Wheeler is displaying twelve water colors in a one-man show at the galleries of the H. Lieber Company from Nov. 8 to 18.

A loan collection from the Milch Galleries, comprising about 50 paintings by modern American artists, is the chief November exhibit at the Herron Art Institute.

Carl C. Graf has recently painted sixty landscapes which he will exhibit at his studio in the Union Trust building beginning November 12.

Rockford, Ill.

The Rockford Art Club has been holding an exhibition at the Belle Keith Art Gallery, the following Illinois painters being represented: Walter Ufer, Ralph Clarkson, Oliver Dennett Grover, Frederick Grant, Pauline Palmer, Jessie Arms Botke, Karl Buehr and Charles Francis Brown. Among eleven other representative painters are John F. Stacey, Anna L. Stacey, Adam Emory Albright and Albert H. Krehbiel.

Dayton, Ohio

The exhibition of the Milch Gallery at the Dayton Museum of Arts includes work by William Singer, Frederick Frieske, Paul Ullman, George H. Bogert, Julia Morrow, Katherine L. Adams and Matilda Browne. The exhibition is in charge of William Sawitzky.

WASHINGTON

Works by members of the National Association of Women Painters and Sculptors are being shown at the Corcoran Gallery from Nov. 3 until Dec. 3. There are forty-five oils, seventeen miniatures and fourteen pieces of sculpture. Among the landscape painters represented are Felicie Waldo Howell, Elizabeth W. Roberts, Anita Smith, Fern I. Coppedge, Irma Kohn, Harriet Lord, Jane Peterson, Bertha Menzler Peyton, Helen K. McCarthy, Lucile Howard and Ruth Anderson. Portrait and figure compositions have been sent by, Theresa Bernstein, Susan Ricker Knox, Lee Lufkin Kaula, Emily Nichols Hatch, Christina Morton, M. Elizabeth Price, Mary Kremelberg, Maria J. Streat, Constance Curtis, Esperanza Gabay and others. There is a notable group of flower and still-life canvases by Cora S. Brooks, Katherine Cherry, Josephine Barnard, Elizabeth Hardenbergh, Jeanie Gallup Mottet, Maud M. Mason, Anna Fisher, Gertrude Barnes and Gladys Brannigan.

Among the sculpture distinguished work is by Harriet Frishmuth, Janet Scudder, Gertrude V. Whitney, Helen Sahler, Nessa Cohen, Edith Barretto Parsons, Lucy Perkins Ripley, Brenda Putnam, Mabel Conkling, Renee Prahar, Margaret Hoard, Bessie Potter Vonnob, Alice Morgan Wright and others.

The list of miniatures includes examples by Alexandria Harris, Elsie Lowdon, Eva L. Carman, Helen Winslow Durkee and Grace Murray.

The Corcoran is also showing a collection of lithographs by George Bellows. The subjects are sometimes unpleasant, but the technique is most skilful. The large lithograph of Edith Cavell, walking down the long flight of stairs to her execution, is among the well-known pictures of the group.

The Art and Archaeology League entertained as guests at the Art Center on Sunday the members of the embassies of France, Italy, Belgium, Poland, Czecho-Slovakia, Hungary and Latvia. The collection of the international exhibit at this Art Center has received important additions from Vienna and Turkey. There is an oil painting of the Austrian Tyrol by Paschinger, former court painter to Emperor Franz Josef.

The Arts Club will show three groups of pictures during November, including decorative paintings by Mrs. William B. Shockley, water colors by Lilian Giffen, portraits by E. L. Ipsen and paintings by Gladys Brannigan.

—Helen Wright.

Pittsburgh

The thirteenth annual exhibition of the Associated Artists of Pittsburgh opened at Carnegie Institute on Oct. 26 and will remain open until Nov. 30. It includes paintings, water colors, sculptures and drawings and is the largest the Associated Artists have yet given, occupying five galleries containing 338 pieces by 101 exhibitors. The first prize, \$100, went to Miss Vernon Kiralfy for her oil painting, "Girl in Back," second to Frank Bicknell for the oil painting "A May Morning," and the third to Milan Petrovits, for his portrait sketch. The Camilla Russell prize of \$25 for the best water color was won by Grace Gilkinson for her "Kairouan," and the prize of \$25 given by the alumni of the School of Design for the best painting by a woman was taken by Mrs. Mabel K. Day with her "Cape St. Marys". Ivan Jirak took the Art Society prize of \$100 for the most meritorious painting.

The Institute is having an important exhibition of the works of William M. Chase, consisting of twenty-six paintings owned by the Chase family, and, with the exception of his large landscape, covering the whole range of the art of Mr. Chase. Seven of his paintings are owned in Pittsburgh, of which the Carnegie Institute has three.

Toledo

At the annual election of Artkian officers John F. Swalley was chosen president, C. E. Doolittle vice president, Louis Gotherf secretary and Frank Sottek treasurer.

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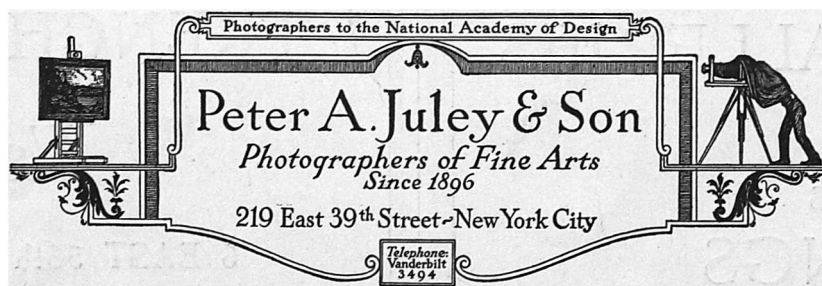
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**CURRENT SHOWS IN
NEW YORK GALLERIES**

(Continued from page 6)

with the weather-beaten trees of that shore line. The Swiss landscapes have a greater variety for they show mountain peaks thrust up through snow and ice fields, grassy meadows with rustic chalets, and one view of a valley at Zermatt in which the irregularities of the valley floor take on the appearance of great green waves.

He also shows a nude figure bathing in a brook and called "Summer Evening," and a study of "Cat Tails and Marsh Roses" that has all the precision of the Pre-Raphaelite school.

Jugoslav Painter at Belmaison

The Jugoslav artist, Richard D'Asir, whose work is shown at the Belmaison Galleries, Wanamaker's, seems more interesting when designing stage sets or making posters than when painting more ambitiously in oil. His stage designs for "Peer Gynt," the plays of Maeterlinck, Faust, particularly the second part, for some of Shakespeare's plays, especially "Richard III," show real invention and a complete yielding of the imagination to the needs of the play. His posters are effective and compelling, his drawings are illuminating and animated.

The paintings are admirable for their tone quality, and for what the artist can do with a slight range of color. Pinks and grays, or lustrous browns become very eloquent as he handles them. His portraits sometimes show face and hands according to the old laws of visual perspective, while the rest of the picture is a succession of planes of color. However, the painter does not seem to request that we take him too seriously, save perhaps in his facility in the application of paint to the canvas. Two striking exhibits are the portrait of Gilda Gray, the dancer, and the scenic model for the "Wild Village" at the "Rendezvous." The exhibition remains open until November 15.

Two Shows at Art Center

The Houbigant collection of antique perfume bottles and toilet accessories shown at the Art Center numbers one hundred articles, dating from the time of Louis XIII through the period of Louis XVI. The earlier bottles are simple and even severe in design, and frequently have tin caps, tin being a material of novelty at the time and of consequent value.

Craftsmanship improves by the time of Louis XV, when the unique treatment by Galuchat of the skin of a fish resulted in a material which could be used instead of leather for covering beautiful cases. The real period of splendor was of course under Louis XVI and the toilet articles reflect the extravagance and love of beauty which dominated the court. Chelsea porcelain figures, Wedgwood, Battersea enamel, medallions set in ivory, cameos set in gold, bottles cut from agate and topped with porcelain figures, lacquer work and straw inlay are only a few examples indicative of the love of luxury prevalent at that time.

Another exhibition at the Art Center is by the American Institute of Graphic Arts. It consists of prints and books which illustrate the history and development of wood engraving. Nine of the fifty-eight woodcuts illustrating the "Dance of Death" by Holbein are shown, and illustrations from Florentine pamphlets of the late XVth century. Chiaroscuro woodcuts, first made in Germany in 1507, employed a process not unlike modern methods.

An Etcher of Dogs and Horses

Etchings and drawings of dogs and horses by Marguerite Kirmse are shown at the Harlow Galleries through the month. Miss Kirmse held her first exhibition in New York last winter and her unusually sympathetic interpretations of canine nature promised even better things in the future. Her new plates are not a disappointment. Some of them are more ambitious in the way of background than those of last year, as the "Winter Idyl," which depicts two wolf hounds in front of some pine trees.

The Scotch terrier and the Airedale are her two most successful subjects, in whom she finds a remarkable range of mood and expression. Among a number of pastels of dogs' heads, that of the Airedale stands out particularly, and one of a wolf hound vies with it for its beauty of line. Miss Kirmse has been extending her interests and has added to her subjects horses, tigers and birds so that the exhibition has interesting diversity.

New York Exhibition Calendar

Ackermann Galleries, 10 East 46th St.—Paintings of American fox hunting by Charles Morris Young, to Dec. 15.

Ainslie Galleries, 677 Fifth Ave.—Barbizon and modern French paintings, to Nov. 15; paintings by Dee Beebe and water colors by Sandor Bernath, Nov. 15-30.

Anderson Galleries, Park Ave. and 50th St.—Paintings and drawings by Clara Tice and Winold Reiss, to Nov. 25.

Arlington Galleries, 274 Madison Ave.—General exhibition of American paintings.

Arden Gallery, 599 Fifth Ave.—Decorative paintings, Durant faience, imported glass, etc., to Dec. 29.

Art Center, 65-67 East 56th St.—Houbigant collection of antique perfume bottles; exhibition showing development of the woodcut, by the American Institute of Graphic Arts; silversmith by George Jensen, to Nov. 30; craftwork show, to Nov. 30.

Babcock Galleries, 19 East 49th St.—Paintings by Russell Cheney, Nov. 13-25.

Belmaison Gallery, John Wanamaker's—Richard d'Asir exhibition, to Nov. 15.

Bonaventure Gallery, 536 Madison Ave.—Silhouettes of prominent Americans.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of Chinese paintings, to Dec. 9.

Bronx Artists' Guild, Aeolian Hall, Fordham—First annual exhibition, Nov. 14-25.

Brooklyn Museum, Eastern Parkway.—Special exhibition of recent accessions; exhibition of Tissot water colors.

Brown Robertson Galleries, 415 Madison Ave.—Water colors by Elinor Barnard, beginning Nov. 13.

Brunner Gallery, 43 East 57th St.—Modern French paintings and Negro sculpture, to Dec. 2.

Civic Club Gallery, 14 West 12th St.—Paintings and sculptures by the Japanese Art Assn. of New York, to Nov. 21.

Columbia University, Avery Architectural Library.—Chinese paintings from the collection of V. G. Simkhovitch, to Nov. 30.

Daniel Gallery, 2 West 47th St.—Paintings by American artists.

Daniel Chester French Studio, 12 West Eighth St.—Sculptures by Elinor Barnard, beginning Nov. 15.

Dudensing Galleries, 46 West 44th St.—Paintings by Mollenhauer, to Nov. 30.

Durand-Ruel Galleries, 12 East 51st St.—Paintings by D'Espinat and Moret, to Nov. 18.

Ehrich Galleries, 707 Fifth Ave.—Group exhibition of portraits in various mediums by eight contemporary artists, to Nov. 11; paintings by Matisse, Derain, Marchand, Roger Fry, Duncan, Grant and others, beginning Nov. 15.

Mrs. Ehrich Gallery, 707 Fifth Ave.—Mrs. George Louis Beers' collection of antique velvets and needlepoint, to Nov. 22.

Fearon Galleries, 25 West 54th St.—Drawings by old masters.

Ferargil Galleries, 607 Fifth Ave.—Paintings by the Garden Club of America, Nov. 14-Dec. 2.

Montague Flagg, 42 East 57th St.—Portraits by John Young-Hunter, beginning Nov. 13.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Harlow Gallery, 712 Fifth Ave.—Etchings and drawings of dogs by Marguerite Kirmse, through November.

The Misses Hill Gallery, 607 Fifth Ave.—Oils and water colors by Jean Jacques Pfister, to Nov. 18.

Kennedy Galleries, 693 Fifth Ave.—Sixty etchings by six modern masters, to Nov. 30.

Keppel Galleries, 4 East 39th St.—Etchings and lithographs by Whistler, Nov. 15-Dec. 2.

Kingore Galleries, 668 Fifth Ave.—Paintings by Van Rinkhuyzen, to Nov. 25.

Knoedler Galleries, 556 Fifth Ave.—General exhibition of paintings; etchings and drawings by William Walcot, beginning Nov. 13.

Kraushaar Galleries, 680 Fifth Ave.—Etchings and lithographs by Daumier, Whistler, Forain and others, to Nov. 28.

John Levy Galleries, 559 Fifth Ave.—American and European paintings.

Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Recent paintings by Charles W. Hawthorne, and paintings by Alice Worthington Ball, to Nov. 20.

Hotel Majestic, 2 West 72nd St.—Sculpture by Adam A. Sanders.

Metropolitan Museum, Central Park at 82nd St.—Special exhibition of Prints; loan exhibition of furniture by Duncan Phyfe.

Milch Galleries, 108 West 57th St.—Connecticut landscapes by Robert H. Nisbet, to Nov. 11; paintings of the Southwest by Walter Ufer, Nov. 13-25.

Montross Gallery, 550 Fifth Ave.—Paintings of the Adirondacks and Persia, by Harold F. Weston, to Nov. 25.

Museum of French Art, 597 Fifth Ave.—Posters by Cappiello, beginning Nov. 15.

Musmann Gallery, 144 West 57th St.—Etchings and paintings by American artists, Nov. 13-29.

The New Gallery, 600 Madison Ave.—Paintings by Derain, Modigliani, Matisse and others, beginning Nov. 14.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; recent additions in Stuart Gallery, and "The Making of Prints."

Pratt Institute, Brooklyn—Original illustrations by Dean Cornwell, to Nov. 25.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Gallery, 6 West 50th St.—Paintings by John Noble, to Nov. 25.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

Schwartz Gallery, 14 East 46th St.—Exhibition of paintings, etchings and mezzotints.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century English paintings.

Mrs. Sterner's Gallery, 22 West 49th St.—Exhibition of water colors, to Nov. 18.

Arthur Tooth & Sons, 709 Fifth Ave.—Exhibition of XVIII century English pictures.

Whitney Studio Club, 147 West 4th St.—Exhibition of drawings, to Nov. 14; sculpture and drawings by Grace Mott Johnson and drawings by Lila Wheelock, Nov. 18-Dec. 2.

Wildenstein Galleries, 647 Fifth Ave.—Paintings and drawings by Prud'hon, through November.

Howard Young Galleries, 620 Fifth Ave.—Taos Society of Artists, to Nov. 15.

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